

## ABBREVIATIONS

R. F., right foot; L. F., left foot.

(1) (2) (3) (4), etc., are the counts, and (x) is between counts, or in other words it is counted and.

2-4—count two to the measure.

3-4—count three to the measure.

The Castle Walk, Castle Glide,  
One-Steps, Horse Trot

## CHAPTER IV

### THE CASTLE WALK, CASTLE GLIDE, ONE-STEPS, HORSE TROT

#### THE CASTLE WALK

Music 2-4 (Ragtime), tempo—spirited.  
Count two to each measure.

The One-Step and the Castle Walk are now practically the same dance with the exception, probably, that in the One-Step the music is played a trifle slower, so as to enable one to dance the many variations which make the dance interesting, while the Castle Walk is really almost an actual walk, very often extending the full length of the hall, the lady moving continually backward.

Backing the lady was considered exceedingly bad form only a few years ago, but now, with the introduction of the new dances, everything has changed and it is "quite the thing." Yet a step taken backward is much more difficult than forward, and it has always been customary for the man to take the most difficult part of the dance.



THE CASTLE WALK

The only excuse the man can offer now for not doing so is that it is much more convenient for him to go forward, as he is better able to see where he is going. This excuse we must accept so long as the lady accustoms herself to the prevailing conditions, and it will be the means of avoiding collisions with the other couples and making the dance easier for both partners.

This walk, which is *not a trot*, is practically on the ball of the foot, with a slight drop of the heel as the step has been taken.

It must be performed in military precision, taking two steps (one with each foot) to one measure, never raising the foot from the floor, and using a smooth gliding step. The dancers often walk around in various designs, such as a large figure eight, square or circle, or in the winding fashion of a snake. The principal figures in the Castle Walk are the walk forward, walk backward, turning several times to the right and to the left, incidentally varying this with Dips and Hesitation Steps, etc., all of which are described elsewhere.

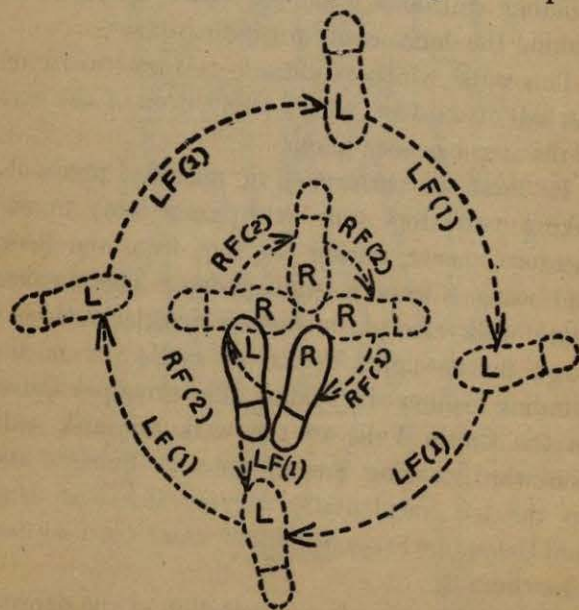
Whenever there is a congestion of the dancers upon the floor it will be most advantageous to use the same step in turning. In this case, always

have the feet apart and one foot in front of the other.

The right foot should be in front for the right turn, and the left foot in front for the left turn.

#### THE TURNS IN THE CASTLE WALK

The most practical way for a beginner to prac-



tice the turns is to draw a small circle on the floor with a much larger one surrounding it.

The small circle should represent the hub of a wheel, while the outer circle represents the rim.

The gentleman of course starts with his left foot, which moves around on the outer circle from left to right, or toward the right, while the right foot acts as a pivot and moves around on the small circle or hub.

Step from one foot on to the other, etc., and move around to the right. Left foot (1), right foot (2).

When one desires to change the turn or wishes to reverse, step back with right foot, which will leave the left foot in front. In this position one may readily turn toward the left, by placing the left foot on the hub of the circle and moving the right foot around on the outer rim or large circle.

In this turn there will not be much progression. Should one, however, desire to move around the room with considerable rapidity, then it is advised to use the Traveling Turns.

#### THE TRAVELING TURNS

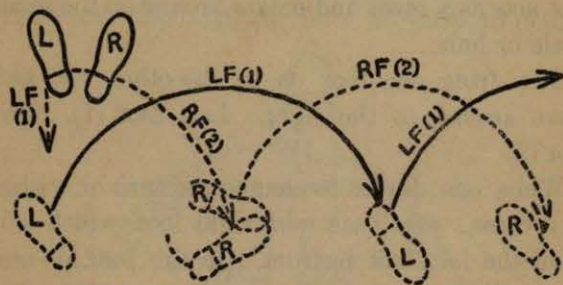
In order to execute these turns properly it is necessary that the dancers should be most proficient and move perfectly together.

Each foot virtually describes a semicircle

(cycloid movement) upon the floor, the dancers really stepping around each other.

This is quite effective, but requires considerable practice together.

The principal variations used in the Castle Walk



are the Dips and the Hesitation Steps, which are often called by the débutantes the periods and commas in the dance.

Since the introduction of this dance many very pretty steps have been introduced, and others are daily springing forth from all parts of the country.

It is easy to predict that the Castle Walk will be more popular than the Two-Step.

#### THE DIP

Whenever the gentleman's right foot has the next step to take (whether at the end of a turn or



THE DIP IN THE CASTLE WALK

during a walk forward), he steps back on right foot and dips by bending both knees, the right one more than the left. Keeping the feet apart, and immediately transferring the weight of the body on R. F. (like a lady's courtesy) he rises by coming forward on the left foot, following this with a step forward on the right foot. The Dip should always be performed with great delicacy. In reality it is a graceful courtesy performed by the man and a semi-kneeling position for the lady, with her left foot front.

But remember that a *dip that is exaggerated is most awkward.*

#### THE DIP AT END OF TURN

The dip taken at the end of a turn should be practiced as follows :

Turn to the right, making five steps L. F. (1), R. F. (2), L. F. (3), R. F. (4), L. F. (5), step back with right foot on the sixth count and dip, come forward on left foot, count seven, and right foot forward on the eighth count. The dip can also be done while walking in a straight line. After the dip the gentleman continues to walk forward (this is very important to note).

#### SINGLE HESITATION

Walk forward on left foot (1), right foot (2), then left foot forward (3), weight slightly on same with right heel raised. Then transfer weight to right foot and drop the right heel (4). During this hesitation the weight is shifted from left to right foot. In order to give more grace to this movement a slight turn of the body toward the right is most effective. After the Hesitation the man continues to walk forward, starting with his left foot.

*Note.*—After the Hesitation has been thoroughly mastered in this form you will find it is not necessary to count the number of steps taken. *Simply hesitate whenever the left foot comes forward.*

#### DOUBLE HESITATION WITH ONE FOOT

Left foot forward, weight on same with right heel raised (1); drop right heel (2); bring left foot to Fourth Rear Position, shift weight on left foot with right heel raised (1); drop the right heel. This may be repeated as many times as desired.

This Hesitation is quite effective when done after having turned several times.

It is most practical, especially when one finds

himself in a decidedly congested position, surrounded on all sides by merry dancers. In this particular case it is the same as marking the time of the music, as the dancers execute the movement *sur la place* (on the spot).

This Hesitation Step is continued until an opportunity comes for the dancers to move onward.

#### DOUBLE HESITATION WITH BOTH FEET

This is an extremely pretty movement when well performed.

The step is quite intricate, on account of the peculiar rhythm to which it must be executed, seemingly out of time. It is really ragtime or syncopated dancing.

It requires considerable practice, after which it becomes quite fascinating.

On account of the step being composed of three movements, each to the value of a quarter note on the music, which consists of two quarters to the measure, it is necessary to carry the third step over to the next measure, but after repeating the step four times to twelve counts, the next step will bring one again in perfect rhythm on the seventh measure of the music.

Practice the step as follows: Left foot forward,

Fourth Position, weight slightly on the same with right heel raised (1); transfer the weight to right foot and drop right heel (2); bring left foot back close to side of right foot, that is to semi Second Position (3); step forward on right foot, raise left heel same time (4); transfer the weight to right foot and drop heel (5); and bring right foot close to side of left foot (6).

Repeat these six steps, making twelve steps in all to six measures of the music.

During the execution of these steps it will be found particularly artistic to turn the body slightly to the right when the left foot is brought forward, and then turn the body to the left when the right foot is brought forward.

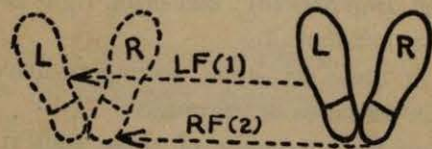
The step should also be practiced moving forward slightly. This is done by not bringing the foot back to Closed Position; in other words, advance slightly on each step. This gives a very smart effect and is well worthy the practice it requires.

#### MODIFIED GRIZZLY BEAR

This step is often used in the Castle Walk, although it properly belongs to the One-Step or Modified Turkey Trot.

Yet if there is space upon the floor, at the side, it is often used to a great advantage.

With a slight bend of the right knee, slide the left foot to the left side, Second Position, count (1). Draw the right foot up close to the left foot, First



Position, count (2). This step can be executed as many times as desired by the gentleman.

This step is not done to the right by the gentleman.

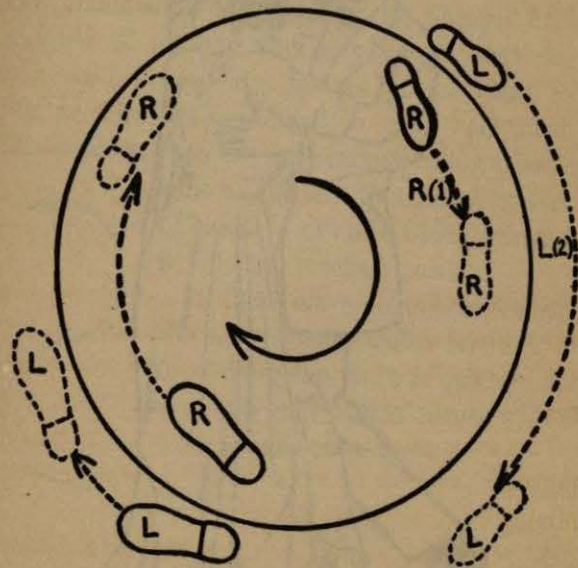
The genuine Grizzly Bear step was in correct imitation of the movements of a dancing bear, moving or dancing to the side.

A very heavy step to the side with a decided bending of the upper part of the body from one side to the other, a decidedly ungraceful and undignified movement when performed as a dance.

However, all the objectionable features have been eliminated. It is quite acceptable and has become one of the popular steps.

## POMANDER WALK

This is another variation of the Castle Walk. The dancers take the Yale Position (lady on the



WALK AROUND EACH OTHER TO THE RIGHT  
YALE POSITION

right side of the gentleman) and walk any number of steps, lady moving backward and the gentleman forward, after which they walk around





THE SNAKE DIP

each other in a circle to the right—both walking forward one after the other.

When desired by the gentleman, he turns about-face, which shifts the lady to his left side, hands still retained, with virtually no change in the position of holding the lady except that she is now on his left side, instead of his right side. She is then again obliged to walk backward in this position, then the walk around follows, but this time to the left, then another change of position or shift which brings the lady to her original position.

In these movements here described the man always walks forward, and in making the shift it must be done smoothly and joined nicely with the walk around in a circle.

#### THE SNAKE

A very amusing figure.

The lady as usual walks backward, perhaps the entire length of the room. During this walk the man shifts his position from the right of his partner to her left, this